"FARLAND DIGNIFIES THE BANJO AND MAKES IT SATISFY EXACTING MUSICAL TASTE."—Baltimore American

"IN ALL THE WORLD THERE IS NOT AND NEVER HAS BEEN HIS EQUAL."—Stewart's Banjo Journal

RECITAL PROGRAM

For more than 30 years Mr. Farland has been the only banjo **player in the world** capable of giving a program of this character in a manner **acceptable** to musically intelligent audiences. It is not unusual for such audiences to demand a half dozen encores and extra numbers.

1. a. Medley Overture ..... Arr. by Farland
   b. Minuet from Don Juan ..... Mozart
   c. Popular March ..... Selected
   d. Spring Song ..... Mendelssohn
   e. Spanish Dance No. 5 (Bolero) ..... Moszkowski
   f. Barcarolle from Tales of Hoffman ..... Offenbach
   g. Transcription, Carnival of Venice ..... Farland

Edison Record, No. 50,616

Intermission

2. Concerto op. 64 ..... Mendelssohn
   a. Andante; b. Allegro molto vivace

Intermission

3. a. Faust Fantasia ..... Gounod
   b. Waltz in C♯ minor, Trans. to E minor ..... Chopin
   c. Familiar Melody ..... Selected
   d. Caprice Vienois ..... Kreisler
   e. Transcription, Old Black Joe ..... Farland
   f. Overture to Wm. Tell, Finale ..... Rossini

Mr. J. Arthur Maney, Teacher of Banjo, Amsterdam, New York to Mr. A. A. Farland: "Ask to hear Edison Record 50616 and learn how the banjo should be played. How in the world do you do it?"

THEATRE PROGRAM

Consists of three numbers or more according to the length of the pictures shown. For the benefit of the many music lovers who come again and again during a Farland engagement he

GIVES A DIFFERENT PROGRAM EVERY NIGHT

"THERE CAN BE NO QUESTION OF COMPARISON. FARLAND STANDS ALONE"—Ashton Stevens of the Chicago Herald-Examiner.

As a rule Farland plays under local auspices and it costs from $1.00 up to hear him alone. This Theatre gives you Farland in addition to its regular program, all at the price of a movie.

THIRTY-FIRST SEASON *STILL AT THE TOP*

Mr. Alfred A. Farland

of New York City

"MORE MARVELOUS THAN PADEREWSKI" —*New London Telegraph.*

"MORE AMAZING THAN KUBELIK" *Philip Hale in Boston Transcript.*

"World's Most Wonderful Artist Musician"

The ONLY Banjoist that famous Critics rank with

PADEREWSKI, YSAYE, KREISLER, KUBELIK, etc.

Pronouncing him even MORE wonderful and enjoyable.

ASK TO HEAR EDISON RECORD No. 50616.

"SIMPLY MARVELOUS."—New York Herald.

"THE YSAYE OF THE BANJO."—Cleveland Plaindealer.

"WHAT PAGANINI DID FOR THE VIOLIN FARLAND HAS DONE FOR THE BANJO."—Vide Press.

It is seldom that any one man can claim the distinction of having it universally conceded that in the whole world there is not and never has been his equal. In the World of Music only two men have attained this distinction, Paganini, who maintained his supremacy for forty years, until his death, and Farland whose supremacy has never been questioned since he first demonstrated it to an audience of 3,500 at the Academy of Music, Philadelphia, Pa., January 14th, 1893.

The similarity between the two men does not end here. Paganini raised the violin to previously unheard of heights. Farland took the lowly banjo and developed its formerly unknown possibilities to a point which makes it the most wonderfully effective of all the stringed instruments for solo purposes; the ONLY one with which it is possible for an artist to hold the attention of a musically intelligent audience for an entire evening without accompaniment or support of any kind. Farland's success in doing this has been commended by eminent critics in practically all of the important cities throughout the United States, Canada and England, many of them having pronounced his work MORE wonderful, interesting and ENJOYABLE than that of the most famous pianists, violinists, etc.

The New London Telegraph said, "Farland is really more marvelous than Paderewski as he makes his banjo be a dozen things; a violin, harp, 'cello, even a pipe organ, at will." "More amazing than Kubelik," was just one of the lines by PHILIP HALE in his review of Farland's work at Boston. Ysaye played in Cedar Rapids, Iowa, a week or two before Farland. The Gazette of that city said, "Musicians present expressed much greater ENJOYMENT of Farland's matchless playing than that of Ysaye." De Pachman has often been called the greatest player of Chopin's music, yet the Jamestown (N. Y.) News said, "Farland's playing of a Chopin nocturne would have put De Pachman's nose out of joint." "Marse" Henry Watterson was a fine musician as well as a great editor, yet before hearing Farland was just as ignorant of the possibilities of the banjo as the majority of people everywhere are. His EDITORIAL comment in the Louisville Courier-Journal was, "People are willing to believe in miracles after hearing Farland. Evidently not only blood, but champagne can be got from a turnip."

"MORE ENJOYABLE THAN YSAYE."
—Cedar Rapids Gazette.

"HELD AN AUDIENCE OF 700 SPELLBOUND."—Kansas City Star.

"CAPTURED HIS AUDIENCE AT A BOUND."—New Orleans Picayune.

'IT'S IMPOSSIBLE TO DESCRIBE FARLAND'S POWER THE BANJOS OLE BULL."—San Francisco Chronicle.

In St. James's Hall, London, England, an audience of 2,000 rose to its feet to applaud after Farland had played eight numbers. In chronicling this fact the London Banjo World said, "Never was such banjo playing heard here before. The entire audience rose to him and applauded him rapturously." The London Era said, "Farland fully sustained his big reputation. Even Beethoven would have had to admit that Farland is an artist who adorns everything he handles."

Don't let your ignorance of or your prejudice against the banjo prevent you from hearing Farland. He will surprise, astonish and delight you beyond measure. It makes no difference who else you have heard, if you have never heard Farland you have never heard the banjo PLAYED. As Ashton Stevens, the famous critic of the Chicago Herald and Examiner, (a fine banjo player himself), said, "There can be no question of comparison. In his own sphere Farland stands ALONE."

Besides famous masterpieces, Farland's programs contain familiar airs and "Heart Music" dear to all, and the best examples of popular music obtainable, thus addressing the POPULAR and HIGHEST musical taste. The VARIETY of compositions used precludes monotony and makes every moment interesting and enjoyable to all. As the Columbus, Ohio, State Journal said, "There would not be such a popular abhorrence of classical music if artists on other instruments brought out the time and tune as plainly and sweetly as Farland does on the banjo."

He uses a banjo of his own invention, fitted with a metal head, which makes the tone very powerful and MUSICAL. This instrument is also fitted with a "Harp Attachment" of Mr. Farland's invention which imparts to his banjo a tone unsurpassed in sweetness by that of ANY other instrument.

Interesting printed matter concerning banjos, strings, patent picks, the metal head, the harp attachment, phonograph records, sheet music, etc., may be obtained free from the A. A. Farland Music Co., Plainfield, N. J.

"ASTOUNDED HIS AUDITORS."
—Cincinnati Com.-Tribune.